Think about the manner in which the principles of revision that are utilized by all artists to unify/organize the presentational and representational levels of the works of art that they bring into existence were understood and utilized by Gustave Moreau in bringing into existence Diomède dévoré par ses chevaux (1865, oil on canvas, 1.39 m. X 0.85 m., Musée des Beaux Arts, Rouen, France) Poète mort porté par un centaure (c. 1870, watercolor, 0.44 m. X 0.24 m., Musée Gustave Moreau, Paris) Salomé dansant (1874-1876 ?, oil on canvas, 0.92 m. X 0.60 m., Musée Gustave Moreau, Paris) Les Anges de Sodome (c. 1876-1880, oil on canvas, 0.93 m. X 0.62 m., Musée Gustave Moreau, Paris) Fée aux griffons (c. 1880, watercolor, 0.24 m. X 0.16 m., Musée Gustave Moreau, Paris) Sappho (c. 1884, watercolor over pencil, 0.20 m. X 0.13 m., Victoria and Albert Museum, London) Les Licornes (c. 1885, oil, tempera and watercolor on canvas, 1.15 m. X 0.90 m., Musée Gustave Moreau, Paris) Le Triomphe d'Alexandre le Grand (c. 1890, oil, watercolor and tempera on canvas, 1.55 m. X 1.55 m., Musée Gustave Moreau, Paris) Orphée au tombeau d'Eurydice (c. 1891-1897, oil on canvas, 1.74 m. X 1.29 m., Musée Gustave Moreau, Paris) Les Lyres mortes (c. 1897, watercolor, 0.37 m. X 0.25 m., Musée Gustave Moreau, Paris) for example and know that even though a given creator of works of art is not in most instances situated at the same spatial coordinates qua coordinates/qua physical geography on the planet earth throughout his or her creative life (and hence is affected by different secondary gravitational and electromagnetic forces throughout his or her creative life--even if he or she were situated at the same coordinates throughout his or her creative life the secondary gravitational and electromagnetic forces on those coordinates throughout that period would not be the same) he or she tends to understand and utilize the principles of revision/of construction that are utilized by all artists to bring into existence autonomous-aesthetic phenomena in more or less the same manner throughout his or her creative life. That being the case the connoisseur--because he or she is capable of identifying those understandings and utilizations of the principles of revision that are utilized by all artists as they were understood and utilized by a particular creator throughout his or her creative life--can often for example identify an unsigned work of art that was brought into existence by that creator or for example identify autonomous-aesthetic phenomena that are erroneously attributed to the creator in question.